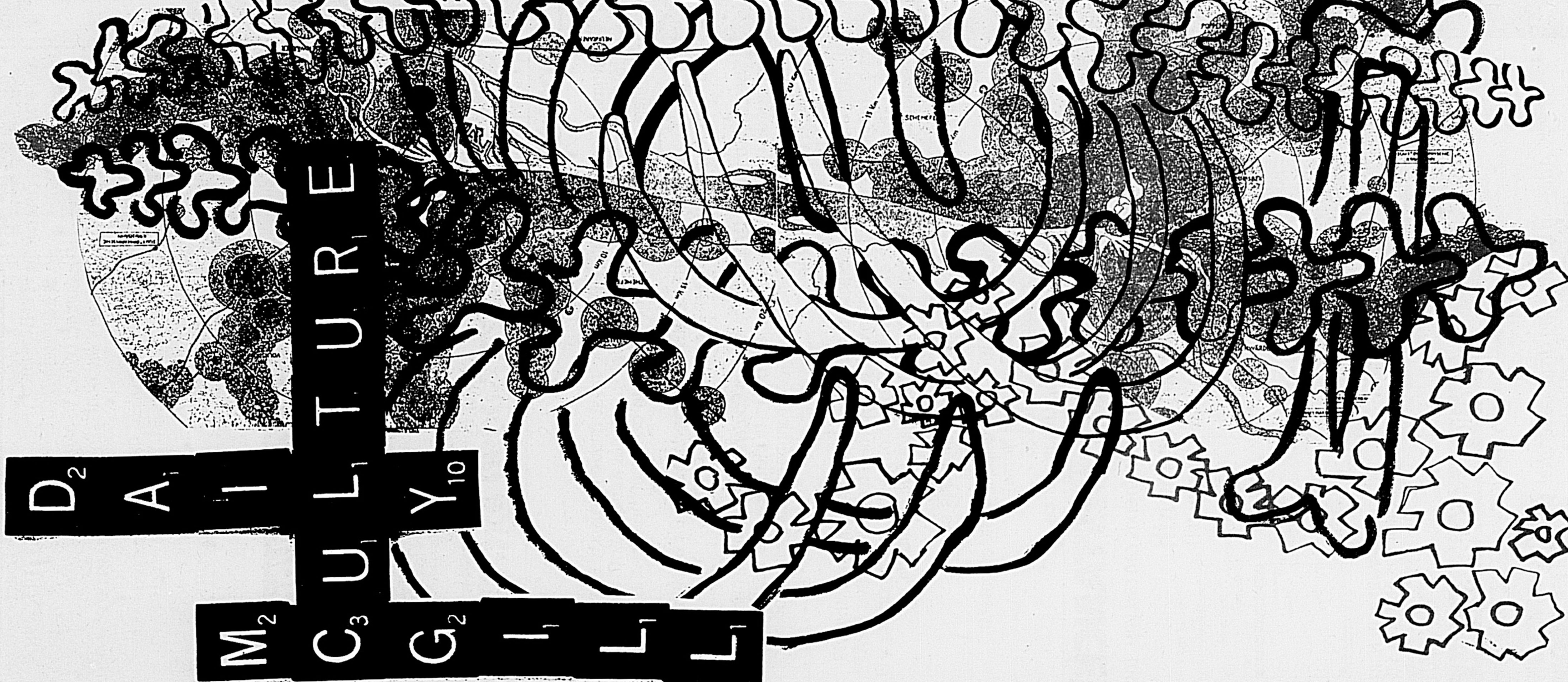


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Anyone interested in working for the paper is welcome to come down at 17h 30 to B-03 in the Shatner building. You don't need any sort of experience in order to become involved.

You don't have to be rich to be our writer, you don't have to be cool to rule our world, ain't no particular sign we aren't compatible with, we just want some extra time, and your kiss.

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The McGill Daily Board of Directors

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Prole-y-er than thou?

Dear Daily,

I just took a look through the August 28th edition of the Daily, and saw the usual mixtures of inspiration and crap. I've always appreciated the Daily's sense of humour, its commitment to progressive politics, and its willingness to look outside the McGill gates to the rest of the world. However, the Daily's faults-it's (*sic*) cliquishness and in-jokes, its preference for its own ideology over actually listening to people (look at Jessica Lim's treatment of Polly Mitchell's quote in "Residence Exposé"), its oh-so-quick tendency to trash other's efforts ("Movies as Politically Correct") and generally, its assumption of its superiority via greater radicalness-all shine through too. To remedy this situation, I'd like to suggest a supplement to the Daily's Statement of Principles:

2.31 A genuine engagement towards progressive social change requires a willingness to listen to others, to appreciate their efforts towards progressive social change, and to support as well as criticize them in their ef-



Photos For Nothin'

MICHELANGELO'S DYING SLAVE
(LEFT); MONA LISA OVERKILL:
THE CLOSEST GLIMPSE POSSIBLE
(BELOW)



forts.

Socialism has always been strongest when it has listened to people to find out what their real concerns are. Playing more radical-than-thou serves only to assuage the consciences of the cynical. The Daily can do better, and God knows we need it.

David D'Andrea
U3 Philosophy

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The manufacturing of Chomsky

A new biography carries facts, but no insight

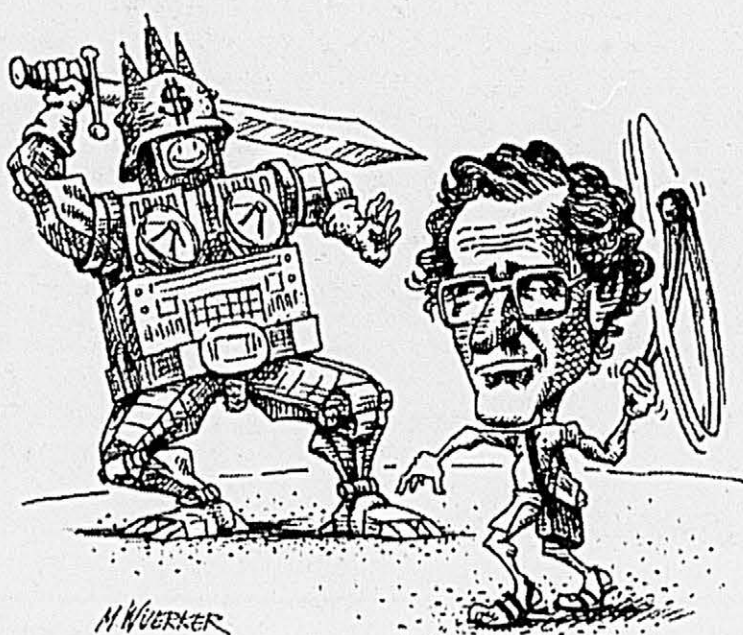
by Julien Lapointe

Noam Chomsky's status as an icon can easily overshadow his contributions to linguistic and especially political thought. Robert F. Barsky's recent biography of the renowned intellectual claims not to emphasize the man over his work. But *Noam Chomsky: A Life of Dissent* regards its subject with so little critical inspection that the book's inclination appears all too celebratory. Barsky limits himself to an overview of Chomsky's life, explaining the man's ideas and detailing certain of his formative experiences. This is definitely a "Noam Chomsky for beginners" guide-book, to the extent that even readers with a limited knowledge of the famous linguist may find it pedestrian.

Quite explicitly, Barsky demonstrates a predilection for the simplification of complex issues, rather than challenging the reader with a more

thorough exploration of the material. The understanding one may have of Chomsky from Barsky's presentation is strictly superficial. For example, Chomsky's participation in anti-Vietnam demonstrations, his severe chastising of contemporary French intellectuals, his falsely alleged support of the Khmer Rouge are summarized with vexing brevity. One receives, in these cases, a general survey of what happened. Missing, however, is any analysis that moves beyond a mere exposé of Chomsky's general involvement in such occurrences.

The most flagrant example of this may be Barsky's single-minded take on the Robert Faurisson scandal. Chomsky's support of the French historian's right to publish disclaimers of the Holocaust's existence is debatable. The democratic attitude basically allows for ideas that are inherently wrong to be freely expressed. Although I subscribe to this attitude, I also insist that Barsky has the democratic responsibility to justly portray arguments that question Chomsky's



opinion. Yet Barsky eschews any critical discussion. What emerges, rather, is an account of Chomsky's vilification in the French press. As a "victim", he's made to look all the more heroic and, furthermore, ab-

solutely faultless: the conveyed archetype acting as a strong persuasive tool.

As a book that purposely avoids raising arguments to any of Chomsky's ideas, *A Life of Dissent's* agenda is highly reproachable. Instead, Barsky exploits his subject's authority to present Chomsky's every claim as being un-

questionably true. This allows for Barsky to stick in a few insidious claims of his own: "Reactionary Zionists confuse apology for Israeli state-sponsored terror and aggression against Palestinians or Arabs with Zionism, and, further, misconstrue Chomsky's position as anti-Zionist." The contention is almost bullying us into a pro-Palestinian position through its implica-

tion that any contrary view must necessarily be "reactionary". The manoeuvre should arouse the distrust of anyone who holds an opinion on the Israeli-Palestinian conflicts. Because whatever one's views,

including Chomsky's, may be on the matter, Barsky isn't contributing to the debate, nor even honouring it, with such a schematic considering of the facts.

The basic error of this book is that it functions in direct opposition to that of the biographical genre. Through Barsky's descriptions, Chomsky becomes a political and cultural icon, a symbol of moral values and not a person pursuing these values. However, a biographical study shouldn't only be a canonization

purpose in our understanding of history: they debunk myths, framing distinguished lives within the general context of human nature. Although Barsky undertakes some of this by examining Chomsky's upbringing, he stops short. His admiration for his subject also dehumanizes it.

My point is that although *Noam Chomsky: A Life of Dissent* purports to be a factual account of its subject's life, it organizes these facts in such a way as to incite a distorted understanding of Chomsky. The character in this book is a somewhat more than human, lone warrior crusading against the corruption of politicians and the mainstream media. The book does recognize the various intellectuals having lent assistance to Chomsky throughout the years. But its insistence on Chomsky as a central force of dis-

sent in American media shifts the focus to his significance as an individual, whereas he himself claims to be just a member of a scattered but united community. It shouldn't surprise

readers if Robert F.

Barsky is ultimately propagating the very type of myths that Noam Chomsky himself has denounced.

Noam Chomsky: A Life of Dissent has been published through the MIT Press, and is available in most bookstores. People interested in the real Noam Chomsky should look up a few of the following books:

American Power and the New Mandarins, For Reasons of State, Towards a New Cold War, Turning the Tide.

The Chomsky Reader, Deterring Democracy, Chronicles of Dissent,

Year 501: The Quest Continues.

The aforementioned Khmer Rouge issue concerned his book *After the Cataclysm*, co-authored with Edward Herman. Books about Chomsky are equally numerous.

whereas he himself claims to be just a member of a scattered but united community."

Year 501: The Quest Continues.

News Brief

Democracy Denied

by Noémi Tousignant and Sonia Verma

Late last night, McGill's student executive offices were bustling with the activity of a government in exile.

A handful of student politicians from the Université du Québec à Montréal (UQAM) spent the night in the Shatner building, to seek refuge and set up a temporary base camp. The UQAM students were locked out of their offices, ousted from their positions on the management faculty's student council, and replaced by an unelected executive committee by the school's administration.

"We are the victims of illegal actions," contends Alexandre Labelle, displaced president of the Association des Étudiants de l'École des Sciences de la Gestion (AeESG). "This is not an issue of student competition for power, but of the administration interfering in democracy and student affairs."

Les Services à la Vie Étudiante (SVE), an arm of the UQAM administration orchestrated a surprise putsch on the council, resulting in an executive level purge. A document was put forth by the Marketing Club, composed of a single executive member, Michel Rhault, which outlined the motions of blame against the then executive council. The document, which justified the replacement of the executive council by attacking the council's credibility and financial expenditures, was approved by the administration.

Labelle, however, contends that this amounts to a convenient smokescreen, which thinly guises the administration's true motivations behind the executive overhaul.

"They disagree with our refusal to align ourselves with the sovereignist movement," he maintains. Labelle insists that the

AeESG was steadfastly apolitical, preferring to distance themselves from the sovereignist movement in order to focus their energies on "other projects."

He also suggests that backroom politics between the administration and the pro-sovereignist Fédération des Étudiants Universitaires du Québec (FEUQ) influenced last Thursday's events.

Tara Newell, President of the Students' Society of McGill University (SSMU) claims that the issue is one of student autonomy, "What's happened at UQAM has set the movement back thirty years" Newell comments, "What happened to the independence of our organizations?"

The discharged council is contemplating legal action to hold UQAM accountable for their interference in student politics and subversion of democratic procedure.

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Off The Darkroom Floor



Paris

by Lori Braun

Comment

A personal encounter with racism

I always thought that Montréal was a multi-cultural city that welcomed diversity. As someone of Indian background, I felt that Montréal was an open and accepting community. But last week I had an experience that obliterated this view.

My sister and I went to a restaurant on St Denis called La Boheme. We entered the outdoor terrace of the restaurant and asked the waitress for a table for two. She glanced at us from toe to head and sharply replied, "Well, pick any table." I dismissed her reply as rudeness and simply looked at my sister as she rolled her eyes.

After we were seated, the waitress brought us menus and two glasses of water. When she returned, she laughed out loud and said, "It [the menus] is all in French—you can't understand anything." At this I remarked that I could read French. Just as my sister began to order, she was cut off in mid sentence the waitress took off and went to serve the party of Caucasian customers two tables away. With these customers, our waitress appeared friendly and hospitable.

When our waitress returned, my sister ordered an iced tea and a piece of cake. The waitress snapped,

"No, you have to order a plate."

"But, I'm ordering a dessert and a drink, also," I said, hoping to convey to her that altogether our bill would surely exceed any minimum charge the restaurant might have.

"You have to order a plate."

I glanced down at the menu and saw that most of the lunch plates were around six dollars. The dessert each of us were ordering was four dollars. The drinks were a little over a dollar each. So the total for each of us would roughly amount to the price of one plate respectively.

"But we will meet your minimum charge," I pleaded.

"No, you have to order a plate," she stated as she walked away from our table.

A couple minutes later she returned and said, "You're going to have to leave."

"What?" I asked puzzled.

"You're going to have to leave," she said as she began to remove the water and the

menus.

Astonished and baffled, we left the restaurant. As I walked out of the restaurant I had a sick queasy feeling. My sister and I walked in silence down the block. Then I said what I knew was true all along.

"She was racist."

I had been reluctant to say these three words because it seemed to me that only when I had voiced them would they become true. And I did not want them to be true.

That Sunday, I decided to go back to speak with the manager of La Boheme. I think part of the reason I wanted to go back was to see the manager's shocked expression when I told him what had happened. I wanted to hear him protest against it and then listen to his apology. I knew that it could not rectify the situation, but I wanted to hear him say "We don't condone this." I felt that this would assuage the situation. From someone at this restaurant, at least, I was desperate to hear that racism was not tolerated in society.

When I went back that evening, I found

the manager sitting at an empty bar with a smoke and a drink. I went up to him and began to introduce myself. However, I barely got past my name. He cut me off saying, "I can't speak to you now."

"But, I—"

"I can't speak to you now," he stated as he turned away from me and faced the wall.

"Should I come back another time?"

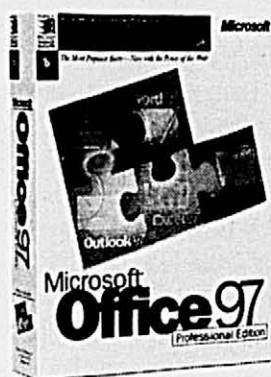
"Don't bother," he replied.

I walked out of the restaurant in disbelief. My experience there was one which harshly demonstrated that racism, ignorance, and discrimination are issues that can only become horrifying injustices when an individual has experienced them first-hand. People view racism as another social affliction that exists, but should not. Yet racism remains a peripheral issue—something people hear about, shout against, and even witness. But, when an individual becomes a victim of discrimination, the very word "racism" metamorphosizes into something concrete with a flood of meaning the word never had before.

Comment by Keri Kosuri



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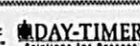
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Mixing colours on the jazz palette

by Jessica Lim

Artist John Stetch howls jazz through the black and white of his piano keys

Today when I think of jazz I think of the ubiquitous Du Maurier. I think of late-arriving beatniks dressed in black and somber in mood. I almost forget there was ever a time when women and men danced heatedly to the music.

Jazz has, like so many other musical styles (such as punk), become more a fashion than a movement. But young musicians such as John Stetch may just be enough to breath life into the dying breed of jazz music.

There was, of course, a time when jazz music flourished, and every café had the sonorous saxophone dancing out and over the blue haze of cigarette smoke — it was a time when jazz was exciting and new. The movement celebrated Blacks who expressed their voices in North America through the mixing of African and American sounds. Although the North American culture has since adopted the music, jazz represents a people who, until jazz, were given nothing to claim as their own. Jazz gave a voice to Blacks, who were physically displaced from their homeland, and who suffered assimilation in the melting pot of the States.

However, as it is appreciated throughout the world, jazz has come to symbolize a liberation of the soul regardless of race or creed. When jazz is played or performed, it is with tacit respect to those who created it, and reinforces the cultural diversity which North America prides itself on.

Yet still jazz continues to be associated with heroes such as Miles Davis and Oscar Peterson. But, the reality that artists such as Bix Beiderbecke were crucial from almost the beginnings of jazz history demonstrates that jazz is not solely Black music. The jazz pianist Stetch reinforces this fact.

Nominated twice for Juno Awards, the Edmonton-born Stetch moved to Montréal in search of a better opportunity to have his music known. But Stetch realized quickly that the only way to play with the greats is to go to them, and his move to New York five years ago has proven beneficial.

"New York is the final testing ground for jazz musicians," says Stetch. "It's the last stop of a jazz career. It's where the largest pool of players is. I just wanted to meet the well known players."

"If you ever want to hook up with famous people you have to be here," continues Stetch. "The intensity is always enough to keep you motivated. Even if I don't play music for a day, it's just an intense energy that's always here."

On his last album, *Carpathian Blues*, Stetch's intricate piano playing almost pirouettes through the traditional jazz syncopation, while the frenetic saxophone sails over the music. Listening to his songs makes me imagine his hands gliding over the keys as they seem to travel the length of the piano within each few bars. His playing is reminiscent of the engineers of jazz. He plays with an energy that is somewhat desperate, like — to paraphrase James

Baldwin — he's playing to save his life, and the heartfelt, passionate fury necessary to make an instrument sing a jazz song resounds in every note he plays.

His solos are a creative combination of classical and jazz, and all the while, the swanky jazz beats keep the rhythm of his songs rippling. Though each instrument tells a distinct tale of their own, the resulting harmony is completely synchronic.

Unfortunately, regardless of his ability, Stetch has dealt with what he describes as prejudiced promotion in the jazz industry. Because jazz music is stereotyped as being Black music, promoters are often reluctant

and Francophones tended to be more avant-garde. But I still feel a little sad that we never mingled more."

Recently released on Terra Nova Records, Stetch's fourth album, *Stretching Out*, is completed by a tour which will swagger into Montréal on September 12 and 13. For Stetch, his shows have come a long way since his first performance, but the unpredictability of a live performance still remains.

"The first show I ever did was playing a clarinet in a Ukrainian wedding band," describes Stetch. "I was just so nervous, I couldn't even remember the simple melodies I had to remember by ear. It was a very freaky

frequently with age and experience.

"It's a great feeling," declares Stetch. "And players will get that more and more as they get older. I can get closer to that feeling almost all the time now. There's still times when you're not hooking up as close to that ether as you are at other times. But I find I'm closer to that now than I used to be when I first started and I was just trying to hit the right keys. It's a feeling of surrender and giving up and letting everything just play by itself."

Translating this spontaneous quality onto an album is not as difficult as it may seem. A tradition practiced from jazz's recording inception is to capture the unconstrained nature of a live performance by improvising during a recording.

"For most jazz recordings, the first minute and a half of any song is totally written out and rehearsed and prepared," explains Stetch. "Then after that we improvise over the chord changes or structure of a song. After the first minute, which is called the head of the piece, we go into the section where there may be piano or saxophone solo playing variations over chordal sequences... Even in classical, the greatest composers would do that too. Mozart would improvise on a theme or a same chord structure. But I can't do it as well as they did."

Like classical music, jazz is a genre which may seem outdated, and Stetch doesn't see a resurgence in jazz popularity anytime soon as the atmosphere and social situation of the turn of the century played an integral role in the tidal wave of jazz culture.

"The reason [jazz] was so popular was because it was brand new and people were excited by it," says Stetch. "They were playing the popular songs of that era. Plus there weren't CDs and home entertainment systems, so everyone had to go out more. People had a longer attention span and could deal with jazz. But now, when you hear jazz it's usually on a 20 second bit of some commercial. People have shorter attention spans with television. Also, everyone can be a musician, and anyone can make a CD, and that tends to water down the quality not just in jazz, but in everything."

So jazz has nearly exhausted its resources for innovation. It is undoubtedly a beautiful medium for expression yet offshoots such as acid-jazz are bursting onto the scene juxtaposing the rhythms of the jazz era with the edge of '90s electronica. The music industry seems to have little room for old traditionalists, and the slowly shrinking number of young jazz artists reflects this.

John Stetch will be performing Sept 12 and 13 at the Upstairs Restaurant, 1254 Mackay. Show begins at 22h. Tickets available at door.



to sign Caucasian artists. He contends that this prejudice only extends to the promoters and industry workers while the musicians are open to all artists regardless of colour.

"The real problem doesn't exist between the musicians as much," explains Stetch. "The problem lies in the people who control the industry. It often comes from the white people who are in power. They may not be racists; it's just that they can sell a certain image better. It's a statistical fact, and I say it without anger. They can just promote Black jazz musicians better than white jazz musicians. I don't necessarily agree. It's just an old thought they've had for so long. It's so imbedded... But between musicians it seems fine. Blacks and whites get along as long as their music levels are compatible."

"I noticed in Montréal a lot of segregation between the French and the English," adds Stetch. "Again, I don't think anyone meant to segregate, but there was a stylistic difference and a cultural difference. Also Anglophones tended to play straight-ahead

experience, and it stayed a freaky experience for years. But now it's different. I won't be physically nervous, but sometimes I can be feeling physically great, but I won't have a good musical night, or I could have a great show. It's extremely unpredictable. There's no way to know how it will go. Often a bunch of us will be sitting around, and we'll all be excited, and think we're going to have a great show, but it will go horribly."

"Sometimes I'll get a little nervous when there are famous people listening," continues Stetch. "For example, Billy Higgins — one of the greatest living drummers — and Mulgrew Miller came to listen, and that made me nervous. But they ended up being really supportive and super nice. The more I realize they're like that, the less I get nervous."

For a jazz musician the live performance can be the ultimate high. As Jack Kerouac's famous beat hero Dean Moriarty describes, when the various musicians are all in synch with each other's vibe, and the music takes on a God-like life form, the *it or moment* is attained. For Stetch, this moment comes more

Seven days -

En route vélorutionnaire.....

two wheels

by Jonah Engle

Last weekend, a horrific car crash which killed three people, including Britain's Princess Diana, captured the world's attention. Every day, with much less media fanfare, more lives are directly and indirectly claimed by automobiles.

Each year 50,000 Americans are killed in car accidents. In addition to this human tragedy, automobiles are taking a terrible toll on the environment; of particular concern is their contribution to global warming as they constitute one of the greatest sources of greenhouse gases. Many of us would like to change these statistics, and a local group is taking action. For the past three years, A SEED [Action For Solidarity, Equity, The Environment And Development] Quebec has sought to promote bicycles as an alternative to automobile transport and raise awareness of environmental issues through a bicycle trip.

On August 24th, the third edition of "sept jours sur deux roues" set off from Lafontaine Park in Montréal and culminated a week later in a demonstration in front of the National Assembly in Quebec city. The theme of this year's event, in which I participated, was climate change. Each night, at rest stops along the route, guest speakers gave presentations. Topics ranged from exposes on global warming, to "the construction of bioclimatic homes" and "environmental art."

Over the seven days, our group of eighty cyclists pedaled over 350 kilometers. The participants, ranging in age from 14 to 73 came from Québec and several foreign countries. As we rode, our convoy demonstrated the viability of cycling as a mode of transport.

By forming a critical mass of cyclists in cities and villages, we restored the rightful place of bicycles on the road and demonstrated to car drivers, cyclists and pedestrians alike the advantages of bicycle use.

Our group also lent support to ongoing environmental campaigns in various places. Stopping in Shawinigan, the home riding of

Prime Minister Jean Chrétien, we urged him to live up to Canada's promises made at the time of the Rio Earth Summit to reduce greenhouse gas emission — a promise which Canada has so far failed to keep.

Canada is currently the world's fourth largest emitter of greenhouse gases per capita; with less than half of a per cent of the world's population, we account for two per cent percent of global greenhouse gas emissions.

In Gentilly, home to Québec's only nuclear power plant, some of the cyclists protested the proposed \$500 million investment, a conservative estimate, in the decaying facility

dawn of the New Age of Bicycle Transport. To underline our message, we submitted a



PHOTOS BY RHODERICK MATIAS LISING



document to M. Bégin, Québec's new Environment Minister. This proposition, drafted by the group, outlines innovative policies designed to create alternatives to private automobile use and to promote the widespread use of bicycles.

We proposed measures already successfully implemented elsewhere to integrate public transit with cycling. For example, Seattle busses are equipped

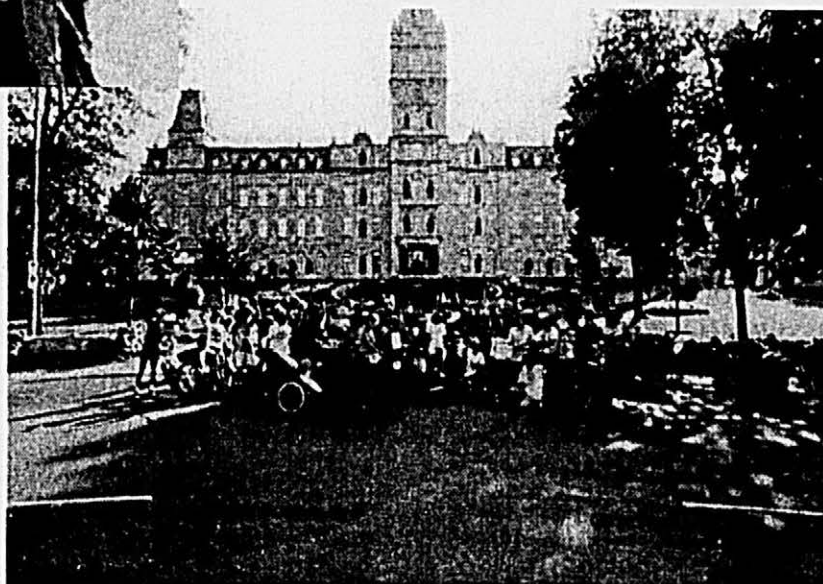
drive them.

There will be a critical mass rally of cyclists through the streets of Montréal. These events are popular in cities such as Seattle and San Francisco where they have become a monthly occurrence drawing thousands of people. By taking back the streets these rallies are a powerful protest against the ills of automobiles, their danger, the noise and air pollution they generate and the sense of isolation they impose.

Another benefit of cycling in a critical mass is that it helps people to reinvision their streets without cars. We set off this Friday, September fifth at 17h00 from the park across the street from the old Forum on the corner of Atwater and Ste. Catherine Streets.

For more information contact A SEED:
3647 rue Université,
third floor, Montréal, QC,
H3A 2B3
tel: (514) 398-8969
FAX: 398-8976

e-mail: aseed@cam.org
Another active group is LE MONDE A BICYCLETTE, Montréal's foremost bicycle advocacy group
3680 rue Jeanne-Mance, office 341
Montréal, QC, H2W 2R3
tel: (514) 844-2713
fax: 844-6622



which is due to be shut down early next century. The cyclists also protested the continued use of nuclear energy in general. On the outskirts of Québec City, A SEED lent its official support to the efforts of citizens who are trying to prevent the destruction of the Chaudière Falls — a scenic landmark — in order to build a privately owned hydroelectric facility. The electricity generated would be sold to the U.S at a cost of at least \$2 million a year to the Quebec taxpayer, according to testimony given at a press conference last Friday at the falls.

The grand finale took place in front of the National Assembly, where, in a symbolic gesture, a "priest" accompanied by a choir, laid to rest the destructive Age of the Car by covering an automobile with a black shroud. Thus, the assembled cyclists ushered in the

with bike racks permitting greater mobility to individuals without the use of cars. We also asked for a significant increase in the number of bicycle paths throughout the province. In keeping with the theme of the trip (global climate change) further propositions called for an end to unsustainable energy policies, and suggested cleaner, more efficient alternatives to current practices.

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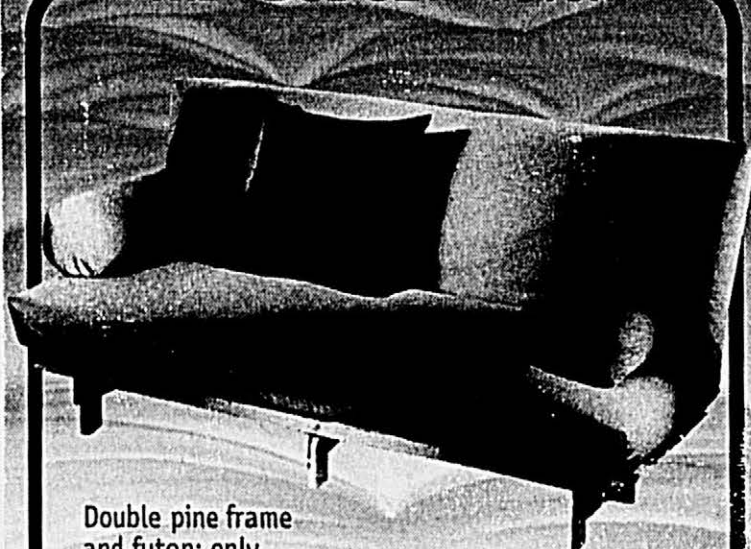
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THE SAME FOR
MY TARANTULA

AND SEE THEM TAKING ON THEIR
BIGGEST CHALLENGE...



TREMBLEY © (THANKS FOR THE ERASER, BORIS!)

Events

Friday September 5, 1997

LBGTM is having a dance... Come one, come all! 21h, Thompson House, 3650 McTavish \$2.00 cover at the door. Info: 398 6822.

Monday September 8, 1997

The Alliance for the Mentally Ill Inc., is holding Evening Support Groups for families of the mentally ill for spouses, partners and their families and for siblings and adult children. Groups meet at 19h30, 4333 Cote Ste. Catherine Road. Info: 486-1448.

Thursday September 11, 1997

The Centre Canadienne pour Architecture (CCA) presents their Second Annual Open House. Meet the curators and museum staff and find out about their unique collections. There will be a screening of *Who Framed Roger Rabbit* - that alone is worth the trip! 13h to 21h, 1920 Baile Street, Montréal. Info: 939-7026.

Ongoing

A deux mains/Head and Hands, a non-profit community health and social service centre for youth, needs volunteer tutors for high school students. Subjects covered

include French, English, math, science, etc. The tutoring sessions will take place at Head and Hands, 2304 Old Orchard, Monday through Friday. Info: Bruce at 481-0277.

LBGTM's Peer Support Phone Line is looking for volunteers. The First training session is on Monday September 8, 1997 in the Shatner Building. Info: 398-6822.

The Elizabeth Fry Society of Québec, an organization which helps women who have been accused of a crime, is looking for volunteers for its Court Aid Service, Stop Shoplifting Program, Thérèse-Casgrain Halfway House and for transportation for families to the Federal Detention Center of Joliette. Info: 489-2116.



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THE DAILY

SINCE 1911

The real thing - the only thing?

Student paper takes UBC to court over cola agreement

by Miguel Martin

VANCOUVER (CUP) Coca Cola has discovered that a student newspaper's demand for information is the real thing.

Coca Cola Ltd. and the University of British Columbia are being taken to court by UBC's student newspaper, The Ubysey, over an agreement reached between the university and the soft drink maker reached in the fall of 1995.

Under the agreement, in return for exclusive selling rights on campus, Coca-Cola will pay UBC an undisclosed sum of money, which, according to the university, will then be used to upgrade facilities for the disabled.

A conflict arose when Ubysey reporter, Stanely Trop requested documents related to the deal. UBC refused, citing three sections of the BC Freedom of Information Act that allows a public body the privilege of withholding documents that may compromise the financial well-being of that institution if released.

The Ubysey then appealed the decision to the Freedom of Information (FOI) office, a branch of the British Columbia Attorney General's office.

"Previously, universities had to be accountable for their financial dealings," said Ubysey spokesperson Scott Hayward. "But now that corporations have bought in, there seems to be two sets of rules. If we are using private sector rules now, where is the university's accountability?"

"The problem is we can't

discuss whether the deal is appropriate because we can't see the details, we don't even know how much money the university will make," Hayward said.

Hayward's main concern regards UBC's accountability to the public. "This decision makes it easier for [UBC] to do whatever without public outrage," he said.

In a presentation to FOI officer David Flaherty, UBC maintained that the releasing of the documents in question would harm the economic interests of the university, citing section 17 of the Act. Also cited was section 21, the section that protects third parties in disputes. UBC claimed that any revelations concerning the deal could cause Coca-Cola financial hardship. Section 14, which protects information subject to solicitor-client privilege was cited as well.

The Ubysey responded by arguing that any clauses of confidentiality in the deal are overridden by the Act.

In his October 1996 ruling, Flaherty sided with UBC and Coca-Cola saying he found their arguments "very persuasive." It appeared to Flaherty the deal was written with the Act in mind. "This is the first time that I have reviewed a contract explicitly designed to establish, up front, the terms and conditions for compliance with section 21(1)." However, Flaherty forced the University to make public a small portion of the Coca-Cola agreement.

The Ubysey has since ap-

pealed Flaherty's decision to the B.C. Supreme Court.

"Initially, [UBC was] very pleased with the Freedom of Information decision," said Paula Martin, spokesperson for UBC. "We hope the [Supreme] Court will uphold the decision." She refused further comment saying that it was not university policy to comment on an ongoing legal matter.

Currently, the Ubysey is waiting to hear when its case will be heard by the B. C. Supreme Court. Initially, they were expecting a September court date, but now that date has been moved back until October.

Joe Clark, Editor at the Ubysey feels they have a strong case. He said the agreement between Coca-Cola and the University "Obeyed the letter of the law, but not its spirit."

Coca Cola, however says that the withholding details of the deal is standard business practice in order to protect their own interests and prevent a bidding war between competing beverage companies. "We don't disclose the specifics of a deal with any contractual arrangement mainly for competitor reasons," said Tina Warren, director of corporate affairs for Coca-Cola Ltd. "It was a win for UBC and a win for Coca-Cola."

According to Warren, "It's what the students want," she said, citing a campus survey result that 75 per cent of the UBC community members prefer Coca Cola refreshments to competitor companies.

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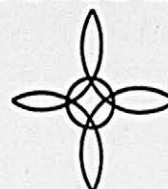
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Mon. Sept. 8, 6:30-7:30, Shatner Rm. 425
Tues Sept. 9, 6:30-7:30, Shatner B-10
Wed Sept. 10, 12:30-1:30, Shatner Rm. 425
Wed Sept. 10, 7:30 onwards, Shatner 435 (activities night)

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McGill Daily

CD REVIEWS

Various artists
A Tribute To The Cure: 100 Tears
Cleopatra Records

When I saw this CD selling at HMV, I thought, it's about time one of the most innovative bands had a tribute made for them. I'll admit, I'm a fan of the Cure, but the crystal sounding guitars and haunting voice of Robert Smith was unparalleled when the band first broke onto the British scene in the late '70s.

I was a bit nervous to listen to the album as covers can often be unmitigated failures, but 100 Tears does justice to the band. The song line-up covers nearly every album produced by the Cure, and acts almost as an in-depth survey

course on the Cure and their lip-stick wearing, black cloaked, back-combed haired, manic depressive lead singer.

However, Nosferatu's version of "100 Years" does little to experiment with the original sound of the song. The singer seems to be caught up in trying to sound like Robert Smith which is quite useless as nobody can sound like Smith better than Robert Smith, and a cover is always more interesting when the covering artist adds a personal twist to progressive flavour.

Other than that, each song seems to bring something new to my image of the Cure. Hearing their songs sung by other artists almost gave me new insight into their lyrics which is, I think, one of Smith's strongest artistic abilities. The female vocals in The Shroud's recording of "Sinking" offers an almost sensual quality to Smith's words of sadly attempting to lose the consciousness of life's finitude in order to avoid falling into the prison of depression.

However, the most surprising rendition of a Cure song is "A Forest" by Death Lies Bleeding. The power electronics used to generate the futuristic sound of the song coupled with the breath-like vocals of the singer complement the lyrics which deal with the notion of isolation and alienation.

The final song of the album "Primary" done by Bell Book & Candle seemed almost like Joy Division meets the Cure — just what we need, the dead by suicide hand-in-hand with the deathly-ill-looking depressed.

The album as a whole is a great compilation, and a must-have for Cure fans. But the best way to truly appreciate the Cure would probably be to go out and get one of their albums. If the Cure is not already in your music collection, then let me suggest The Head on The Door or Disintegration.

Jessica Lim

Hooverphonic
A New Stereophonic Sound Spectacular
Epic Records

Waffles and Bernard Calebault chocolates aren't the only sensations to emerge from Belgium. Though chocolate is thought by many to be an aphrodisiac, Hooverphonic create nothing short of an erotic experience with their contribution to electronica in A New Stereophonic Sound Spectacular. Their trip-hop-esque liquid sound caressed by Liesje Sadonius' sensual vocals yields a soothing mixture probing both a cerebral and visceral reaction. Though their music colours only slightly out of the thick lines already established by progressive techno, it is Sadonius' angelic voice which transcends the flesh to swim amidst the grey area of the unpalpable soul and pulls the band to the realm of the innovative.

If there was to be a most prominent criticism of techno music other than the outdated complaint about techno not being music because it's computerized, then it would have to be the scads of mindless often sexist lyrics. However, Hooverphonic evidence the truth

in the exception to the rule. The second track "2 Wicky" which is also found on the Stealing Beauty soundtrack combines manufactured



and hypnotic music with words of a bleak and desolate future. The album unfolds, and "Plus Profound" offers a warning against an unidentified 'it' which destroys and controls the human mind and will. Obviously, the reference to heroine is quite blatant.

The seventh track "NR 9" takes on

homoeerotic overtones as the song relates a desire for a woman which stimulates animalistic desire within the persona talking. Though she is not the lyricist nor the brains behind the music, by virtue of the fact that Sadonius sings the song, the story could be seen as being a look into a fiery passion between two women.

The final track relates the fall of an individual who hopes to grapple onto someone for balance, but the knowledge that an external stability is ineffective is too clear. Yet, the individual still hopes a savior will come.

Evidently, Hooverphonic is interested in more than just going "around the world".

Although the band does little to further their musical genre which may be the only outlet left for creativity as everything has been done, and done again, and again in every other area,

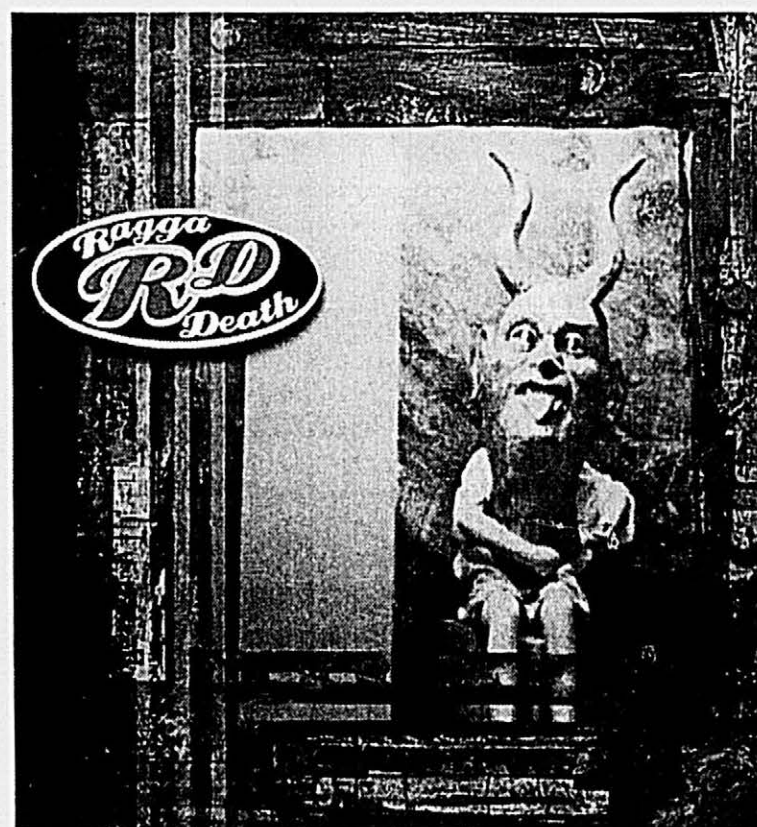
Hooverphonic is a welcome addition to the techno escapade of establishing a lasting movement in music.

Jessica Lim

Raggadeath
Raggadeath
Attic Records Limited

Hip-hop and rock music have been fusing, or as cynics might say, have been on a collision course, since the mid 1980's. In 1985 (or was it 1986) that stalwart pillar of the 'old school' of rap, Run-DMC, and the rock band, Aerosmith, came out with their now classic (kitsch?) song Walk this Way. A jazz teacher in CEGEP once lamented this 'bastardization' of rock music (which he already saw as an art-form slightly lower than professional mud-wrestling) with the 'steady boring beat' of rap/hip-hop. He would often sneer at artists such as Beck who, in the early 1990's, were quickly breaking down the divisions between rock and rap music. So, he would probably

hate the new self-titled album by Raggadeath which mixes heavy metal, hip-hop, reggae, R&B, funk and straight ahead rock. The new



Raggadeath album defies the pigeonholing definitions of the mainstream pop-music industry. For example, one of the songs on the album, God Bless, is a straight ahead hip-hop tune. Dance With the Devil, on the other hand, mixes reggae with heavy metal riffs and Metallicaesque feedback thrown in. Other songs, like Unity version, are laid back reggae tunes that could have been sung by someone like Bob Marley and the Wailers as easily as by Raggadeath. Lyrically, songs like Unity Version, focus on the empowerment of the DJ as a force for political and musical change. Harry Belafonte's Deo is sampled prominently. Belafonte, an important early Worldbeat innovator and a prominent social activist on the world stage probably best represents the band's view of what the musician should be. Ultimately, the strength of the band hinges on its musical diversity; few bands can sample Harry Belafonte and Metallica on the same album and get away with it. Although some purists would consider Raggadeath's style contaminated by the varied musical forms that it incorporates, the band uses this 'sultriness of their sound' as a source of musical empowerment rather than a weakness.

Git Shochat

When You Wish Upon a Star...

Disney exhibit reveals the forgotten design behind the creator's work

by Tim Van Wijk

Like it or not, Walt Disney is one of the largest single defining cultural phenomena of the 20th century. *Designing Disney's Theme Parks: the Architecture of Reassurance*, at the Canadian Centre for Architecture (CCA), is the first show of its kind ever. The organizers of the exhibit, led by Karen Ann Marling, the curator, gained access to the Walt Disney Imagineering archives and have presented a dizzying array of sketches, scale models, and paraphernalia.

The show is organized along the lines of the Disney theme parks. It first examines the reasoning and ideas which caused Walt Disney to build a park, with the bulk of the exhibit concentrating on the thematic organizations of the parks, which are divided into five basic groups: Mainstreet USA, Fantasyland, Adventureland, Frontierland, Tomorrowland. Also shown are Disney's attempts to apply his ideas to the real world. What makes this show especially interesting is the conscious attempt at neutrality on the part of the curator. Disney's ideas of architecture and his critique of the modern city in post-war America are shown along with later developments in the "theming" of public spaces. The viewer is presented with a fairly unbiased perspective, but is encouraged to reflect upon the phenomenon of theme parks, as well as the discourse surrounding it.

The World According to Disney

The first part of the exhibit looks at the roots of its conception, before the opening in July 1955. This section is fairly small, but it shows the ideas that drove Walt Disney to build his parks, especially the desire to make the reality portrayed in his movies more tangible.

Moving from there, the exhibit enters Mainstreet USA, which is based on a child's view of Disney's home town of Marceline, Missouri. Mainstreet USA is the entrance to all of the Disney theme parks in Anaheim, Orlando, Tokyo, and Paris. While each is different in focus and design, they also contain a carefully controlled vision, both in architecture and in layout. The exhibit highlights cer-

tain features of the architecture, which exposes the contrived nature of the park designs. Everything is designed to be non-threatening; from buildings with altered propor-

remarkable ingenuity is shown, reflecting how the creators of Disneyland integrated and adapted two dimensional animated works into three dimensional physical spaces.

Fantasyland particularly seems to epitomize Walt Disney's ideas; creating a space where his dreams become reality.

This desire to create another reality is reflected in different ways throughout the exhibit. Tomorrowland shows the numerous ways in which the designers have tried to portray the future. The essential problem in constructing this section is that the future is constantly arriving. It is inter-

esting to see how the park presents both a visionary and comforting idea of the future. Earlier drawings portray the future as essentially same as the present, except with more gadgets. Developments in later theme parks look at the future as it was conceived in the past by visionaries such as Jules Verne. Designers needed to produce an environment

ness around these drawings and models, showing a future that is both hopeful and surreal.

A Marketed Reality?

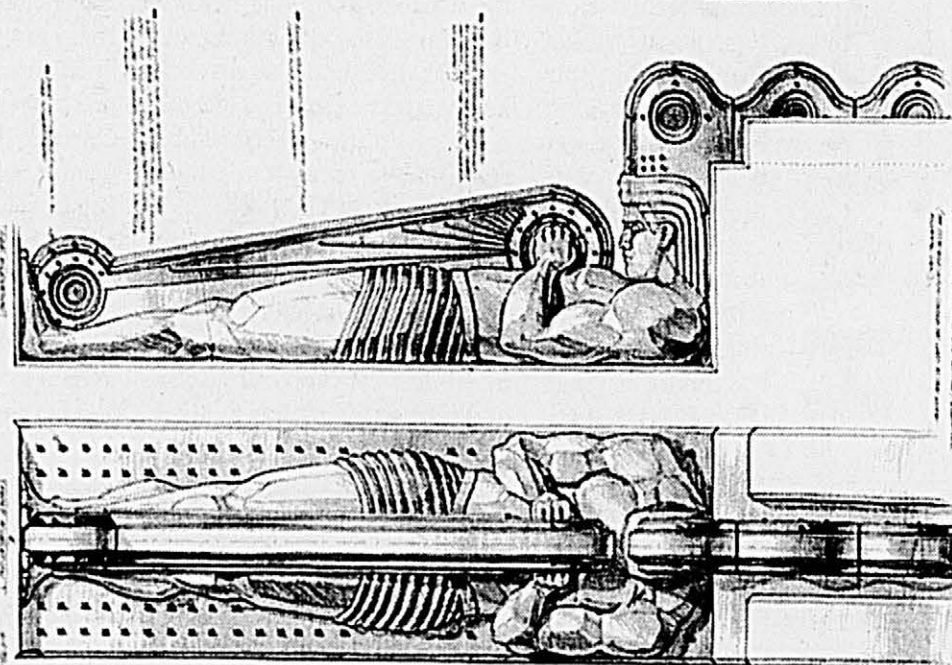
Much of the exhibit shows how calculating the whole concept of Disneyland was from the very start. Especially when Walt Disney was alive, the idea of creating a safe, non-threatening environment is prevalent in the design drawings. The EPCOT (Experimental Prototype Community of Tomorrow) centre is the pinnacle of Disney's ideas of a better place. It was meant (initially) to be a prototype city, where there was good public transit, fewer cars and happier citizens. Interestingly, and unfortunately, after his death the idea of creating a viable community proved financially impossible and the EPCOT centre has since become a sort of permanent world's fair.

This show, or perhaps the very fact that there is a show of Walt Disney artwork, raises some interesting questions about the world around us in general. It becomes almost immediately apparent in the exhibition space just how much the Disney phenomenon has influenced our culture.

The whole idea of marketing another reality is a little sinister, and one may want to keep in mind that this was the idea behind the theme parks from the beginning (however good Walt Disney's original intentions were). However, despite its somewhat disquieting existence, it is somewhat comforting to find that is also inciting a substantial amount of intelligent and critical discussion. The ideas portrayed are far from simple and really extend to the roots of modern America, as well as the rest of the world. Indeed what makes this show especially worth seeing is its definite involvement in a continuing discourse concerning the relationship between the entertainment industry and the world at large; a discourse that is likely to influence many of our perceptions in the years to come.

Designing Disney Theme Parks: the Architecture of Reassurance will continue to

September 28 at the Canadian Centre for Architecture, located at 1920 rue Baile. For further information, call 939-7000.



GRAPHICS BY WALT DISNEY IMAGINEERING



tions, to the clean and regulated environment. A tiny cross-street was even installed in order to create corners on which to place "corner" stores on the main street. Sketches and scale models provide an overview of each section of the park, which permits the viewer to understand the planning and intentions behind the design of the parks.

Throughout the show the desire to make animated action come to life is apparent. This appears even in the earliest ideas. Particularly wonderful is a mechanical dancing man designed by Walt Disney.

Later on, Disney's desires to produce another world became much larger and more tangible. Fantasyland, symbolized by Sleeping Beauty's castle, is where the animated characters come to life. The exhibit shows a myriad of artwork from the original design of Disneyland to present-day works for the theme parks in Tokyo and Paris. There is a design for Mickey's house in which everything is rounded and the proportions are skewed. A

which was not too intimidating or different from the present reality, while maintaining a sense of change and moving towards the future. The result is a definite feeling of playful-

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Thursday, September 4, 1997

At Galerie Isart

by Noémi Tousignant

HAPPENINGS

What is art? This age-old, consistently interesting and irritating question offers as many answers as interesting and irritating as the question itself. What Isart? One question attempts to reply to the other. Isart extends to everything that is art. The only thing which seems to be consistent about it is the quality of its programming.

It has seemed that, over the past months, scanning the events listings has revealed that much of what is in-

cake and handed out loot bags. The walls were covered by ongoing projections, including some films and bouncing bubble motifs. A good event for regular rave-goers and rave-shy dancers alike.

By Friday morning, fifteen artists will have spent four days transforming the gallery space which they will be occupying for the weekend as a living installation. Part of the wall will be covered through simple means such as tape and newspaper, while the other part of the gallery will be re-walled to recreate a white-walled gallery. There will be a somewhat official exhibition which will include representations of each artist involved in the show. This will be accompanied by the less conventional display of the artists themselves as living

ships between stage, audience and performance by creating a situation where a performance event will take place within a performed setting, with the added interaction of a double audience. "It's funny," says Hatt, "I think they [the other performers] only vaguely know what's going on."

Among these is Funky Ass Folk Babes which will be premiering on Friday as a monthly ongoing event in Montréal. "In the beginning, there were three: Annabelle Chvostek, Heather McLeod and Lisa Gamble, and they rode the Halle Bop from Café Sarajevo to Toronto and beyond." The founding performers of the series created a chance to play music together by organizing their own show. They worked so well together that their idea has grown into a performance

event featuring women artists. What makes this series different from other women's performing spaces in Montréal? It doesn't matter. As one of the original funky babes artists Heather McLeod says, when women artists come together, "interesting things bubble to surface as in all

Isart Event Schedule for This Week

Thursday Sept 4: 22h Concept with Mateo, Brad and Sean

Friday Sept 5: 10h Opening of Project Mishap

11h Funky Ass Folk Babes

Saturday Sept 6: 23h The Lab

Sunday Sept 7: 21h Project Mishap with Brothers Chameleon

Monday Sept 8: 14h & 19h Drawing session with live model

Tuesday Sept 9: 21h Launching of New Genre, a new literary magazine

Wednesday Sept 10: 21h30 LSD 25 Records presents Cilly Cyb, Fung High & more.

interesting going on around town has been hosted by Gallery Isart. The gallery/performance space was born out of the vision of an artist collective which involved the transformation of an old print shop into a "laboratory where artists can freely experience and exchange unsanitized, marginal, and controversial expressions - visual, social, and aural." This weekend's line-up of shows reflects the diversity in scheduling and artistic realization of Isart's mandate.

On Thursday, Mateo, of Groove Werks, and DNA will be DJing at Concept, a weekly dance event which takes place at Isart. Concept offers a cozy alternative to the rave scene by organizing conceptual dance events in the intimate setting of Isart. Concept is an installation piece of the atmosphere that makes you want to dance all night. For their anniversary event, they served banana

sculptures, including painters, poets, writers and musicians.

The event was conceived in Montréal, but its first two showings were in New York and in Death Valley. For its third year, the project called Mishap has returned to Montréal and will be taking place at Isart from Friday morning until Sunday night. "It's ridiculously delicate," says Susan Hatt, one of the event's original organizers "You understand immediately [what the event is] but you can't really until you phenomenologically walk through it." Apart from being an exhibit, there will also be a round table which will attempt to use verbal communication to create some sort of common ground between the artists.

There will also be a Mishap symphony, scheduled for Sunday at six o'clock. In the evenings, regular programming will continue, which will provide the opportunity for further explorations of the relation-

cabaret series."

Their objective is to bring together women from different disciplines, as well as those who are more established with those who have less performing confidence. Though most of the performers are singer/songwriters, "there is a narrative focus to the event," says McLeod, "why we are singing, about what, and what inspires us." She is enthusiastic about the event having its debut at Isart; it has the "right dynamic," she says, and speaks about its "collective inspirational vibe."

On Saturday, there will be hip-hop, funk, and r&b with DJ Choice and DJ Storm, while on Sunday, things will quiet down again with another cabaret called Cabernet Chameleon.

Isart
263 St-Antoine W.
Info Line 393-1758

daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.65 per day, 3 or more consecutive days, \$4.10 per day. General Public: \$5.90 per day, or \$4.95 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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Computing Centre

The following workshops are being presented by the McGill University Computing Centre September 8 to September 12, 1997. These sessions will help you to quickly access the computing and internet facilities available through McGill. All sessions are in **Burnside Hall, room 1B16**. Just drop by. There is no registration or fee required.

Accessing the Internet with a Modem

In order to access the Internet with your microcomputer and a modem, you require a communication software package, such as the McGill Internet Access Kit (PC or Mac). These workshops will detail how to obtain, install and use the appropriate (PC or Mac) package.

Safe Computing

This workshop will discuss the various threats to using your computer safely. The main focus is on the various types of viruses that can infect your computer, including those from the Internet. The workshop will highlight high-risk activities and the steps you can take to protect yourself.

Managing Your DAS Username

In order to access, from off campus, McGill's systems and the Internet (through McGill) you require a DAS (Dialup Access Services) username. This session will show you how you can create, update and use your username.

Surfing the Internet

A Must for anyone who is going to use the Net. This session will detail what the Internet is all about and the different facilities available on the Internet through McGill.

POP Mail

This workshop focuses on how to access and use the POP Mail system at McGill. POP Mail is a mail system that is accessible using the McGill Internet Access Kit, or other programs that support POP Mail.

Room 1B16

09:00-09:30	Safe Computing
09:30-10:00	Managing Your DAS Username
10:00-11:00	Accessing the Internet With a Modem (PC)
11:00-12:00	Surfing the Net
12:00-12:30	POP Mail
12:30-13:30	Accessing the Internet With a Modem (MAC)
13:30-14:00	Safe Computing
14:00-14:30	Managing Your DAS Username
14:30-15:30	Accessing the Internet With a Modem (PC)
15:30-16:30	Surfing the Net
16:30-17:00	POP Mail

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Please note that the above mentioned seminars are chargeable.

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This workshop will be presented by the McGill Computer Store (MCS) on August 28 and 29, September 2 and September 8 to 12. It will be held in room 1B17. Please contact the MCS for time schedule.

Need Computing Help?



Call the Computing Centre Consultant Monday to Friday from 9:00am to 5:00pm at 398-3700 e-mail at help@cc.mcgill.ca

Complete information on all seminars offered by the Computing Centre is available on the Web at <http://www.mcgill.ca/cc/seminars> and on infoMcGill under CCEDUC

ATTENTION ALL STUDENTS

Rhodes Scholarships

Eleven Rhodes Scholarships are open for Canadian students. These Scholarships are tenable at the University of Oxford, England, and the value is approximately £12,000 per year. They are granted for two years with the possibility of a third year. The winners will be required to commence their studies in October 1998. The eleven Scholarships are allotted as follows: three to the Western Region (Manitoba, Saskatchewan and Alberta); two to each of Ontario, Quebec and the Maritime Region (New Brunswick, Nova Scotia and Prince Edward Island); and one each to British Columbia and Newfoundland.

Eligibility

A Candidate must:

1. be a Canadian citizen or a person domiciled in Canada;
2. have been born between 2 October 1973 and 1 October 1979;
3. except for medical students, have received an undergraduate degree before taking up the scholarship.

Information available:

Office of the Dean of Students
3637 Peel Street, Room 211

Information Sessions will be held as follows:

Thursday 4 September 1997 at 10:00 a.m.
Monday 8 September 1997 at 2:30 p.m.
Wednesday 10 September 1997 at 10:30 a.m.
Friday 12 September 1997 at 1:00 p.m.
Tuesday 16 September 1997 at 1:30 p.m.

Application Forms will be distributed ONLY at Information Sessions.

DEADLINE: WEDNESDAY 24 SEPTEMBER 1997

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(NOTE: American students can obtain information on the Rhodes Scholarships competition for their home state from this office.)

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